EMJ MS
EUROPEAN MULTIDISCIPLINARY JOURNAL OF MODERN SCIENCE
https://emjms.academicjournal.io/index.php/ Volume:6

Psychological and Pedagogical Foundations for the Perception of a Work of Art by Younger Students

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Annotation: The article deals with the psychological and pedagogical foundations of the perception of a work of art by younger students. Emphasis is placed on providing information without forgetting the different states of a child's psyche than those of an adult.

Keywords: primary education, perception of a work of art, psychological basis, pedagogical basis.

In order to better understand children, it is necessary, first of all, to know and take into account the age-related characteristics of the child's psyche. A rapid rise in mental strength as they grow older can be observed in all children. Childhood is a time of development that is unique in its possibilities. First of all, it is necessary to say about these age-related conditions for the growth of abilities, namely, about such an important component as the strength of the nervous system (it is judged by the ability to withstand an intense or prolonged load on the nervous system). Children are distinguished by relative weakness, low endurance, and exhaustion of the nervous system. Special studies have shown that this age-related weakness (when even small influences cause a strong reaction) is not only a disadvantage, but also a virtue - it is precisely this that determines children's impressionability, liveliness of perception. Over the years, the nervous system becomes stronger to varying degrees in different children - and at the same time, children's direct susceptibility decreases. With age, there is not only an increase in opportunities, but also a limitation, or even a loss of some valuable features of the child's psyche. But not only the properties of the nervous system - the entire mental organization in children is in many respects different from that in adults. It is very important!

In the works of N. Leites, the mechanism of age sensitivity is revealed - that special responsiveness to the environment, which every time "in its own way" is characteristic of any age of childhood. It can manifest itself in the originality of the reaction in greater or lesser brightness of the imagination, in the selectivity of attention. The dissimilarity of age sensitivity leads to the fact that in certain periods of childhood the most favorable internal conditions arise for the development of the psyche in some main directions for this period of life. This means that there is an increase in the abilities corresponding to these "directions". K. Chukovsky described how this manifests itself at that time in a child's life, when the native language is being mastered, in the famous book "From Two to Five". But here's what's interesting: the incessant readiness for language creation - a special state of the child's psyche, which allows you to successfully master the forms of language and thinking, then gradually or sharply declines. If, due to some exceptional conditions, the formation of speech does not occur at this time of life, not at its usual time (for example, if the child was in a deaf-mute family for the first years of his life), then in the future - and in the most favorable speech environment - the development of speech is extremely difficult .

It would seem that, after all, the child has become older, "smarter", and he should have fewer difficulties in mastering the language? But in fact, it turns out the other way around, and the reason is that it has already passed; the period when there were the most suitable age opportunities for this has been missed. Each stage of childhood has its own prerequisites for mental growth. At primary school age, readiness and ability to memorize and absorb come to the fore. And, apparently, there are truly extraordinary data for this. It's not just about the properties of memory. For elementary school students, the authority of the teacher is great - and their mood is very noticeable to follow his instructions, to do exactly as it should. Such trustful diligence in many respects favors assimilation. At the same time, the inevitable imitation in the initial teaching is based on the child's intuition and his peculiar initiative. In those same years, children often show a tendency to talk: to tell about everything they saw and heard at school, on a walk, on TV, read in a book, in a magazine.

The need to share, to revive again in consciousness what happened to them recently, may indicate the power of impressions - the children, as it were, strive to get used to them. All these are unique internal conditions for joining the teaching. At primary school age, the sharpness of perception, the presence of the necessary prerequisites for verbal thinking, the focus of mental activity on repeating, internally accepting, create the most favorable conditions for the enrichment and development of the psyche.

The psychological basis of literary and creative abilities is a special relationship of man to the world. The essence of this relationship is that it overcomes the separation of man and the world. The whole world, thanks to him, becomes a continuation of man, and man becomes part of the world. Nature generously rewarded every healthy child with opportunities to develop. And every healthy kid can rise to the highest heights of creative activity. In order for the rich creative potential of children to be actualized, it is necessary to create certain conditions, first of all, to introduce the child into real creative activity. After all, it is in it, as psychology has long asserted, that abilities are born and develop from prerequisites.

The work of a teacher in developing the creative abilities of elementary school students, according to M. Lvov, consists of three qualities that serve as prerequisites for creative activity.

Firstly, observation, speech and general activity, sociability, well-trained memory, the habit of analyzing and comprehending facts, will, and imagination.

Secondly, it is the systematic creation of situations that allow the student's individuality to express itself through various types of art.

Thirdly, it is the organization of research activities in the cognitive process of construction. The lesson should have a variety of activities: a variety of material being studied, a variety of ways of working. This encourages children to be active. It is necessary that both in the material and in the way of activity there is something new. The same problem can be studied from different angles.

Psychological components of creative activity: flexibility of the mind; systematic and consistent thinking; dialectic; readiness for risk and responsibility for the decision made. In children, creativity develops gradually, passing through several stages of development: visual-effective, causal, heuristic thinking.

One of the directions for the development of creativity at the stage of visual-effective thinking is going beyond the usual mental stereotypes. This quality of creative thinking is called originality, and it depends on the ability to mentally connect distant, not usually connected in life, images of objects. The child should be brought to creativity gradually, based on the information that the teacher has already told him. The child must be taught

purposefully, purposefully and gradually, repeatedly reinforcing the acquired skills. Of all forms of creativity, literary creativity is the most characteristic for elementary school students. The literary reading program for elementary school is focused on the literary development of younger students and provides ample opportunities to meet the needs of children in literary creativity.

According to some researchers, "... a full-fledged, adequate perception of art is not so common, much more familiar are examples of the perception of flawed inadequate, that is, not corresponding to the specific design and essence of art in general ...".

The positions of researchers and methodologists about when they begin to teach children to understand the author's position diverge. Researchers are in favor of early education in adequate ways of perceiving art. From the first grade, he teaches understanding of the author's position in reading lessons. According to the majority of methodologists, the younger schoolchild cannot understand the author's position, since this age is characterized by a naive - realistic approach to the text and a lack of understanding of the conventions of art.

It is modern education that largely contributes to the fact that the younger student is a naive realist. In order to judge the actual age possibilities of his artistic perception, it is necessary to change the content and methods of teaching in elementary school.

As a solution to the problem, the above authors propose to introduce children into a dialogue with the author. Thanks to such, in words, “being” in the position of the creator, they will understand from the inside what tasks the author sets for himself, what difficulties he faces, how he overcomes them.

The upbringing of a "talented reader" can be fruitful if it is based on a special analysis of a children's book (literary-pedagogical). If it is carried out by special methods “akin to the art of the word”: expressive reading, storytelling, conversation about what has been read, listening to a recording of works loved by children.

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